

ARIZONA ARCHITECT



OCTOBER 1959, Vol. 3, No.

BANKS — PATRONS OF THE ARTS

2

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THE PRESIDENTS' PAGE



**CENTRAL
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John Brenner



**SOUTHERN
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Edward H. Nelson



THE OCTOBER MEETING of the Chapter featured a panel discussion among municipal building inspectors. Unfortunately only two of our communities were represented but even so, when the program was thrown open to questions from the floor it turned into a lively session.

From our viewpoint, the questioning naturally led to what could they do to assure the public of buildings that contained all the necessary elements to safeguard the health, safety and welfare of the general public. To us the answer sounds easy. We're architects and should be designing the buildings they have to approve. But how can they enforce the use of architects' prepared plans and specifications?

It has not been my habit, nor have I generally felt it proper, as a member of the State Board, to use this page in matters pertaining to the registration law, but perhaps I should, this time, break the rule.

With one or possibly two exceptions, the incorporated cities and towns of our state that profess to have any sort of building inspection, have adopted the Uniform Code, which contains no mandatory requirements concerning plans being prepared and submitted by qualified persons.

Perhaps it might be helpful, not only to us, but to the building officials, city and county attorneys, and other enforcement agencies, if an awareness and understanding of certain portions of the State Technical Registration Code was encouraged.

It would seem that the building official, if backed up by his attorney and by the governing administration, could accomplish a great improvement in the community picture by helping toward enforcement of the State Code.

If the majority of construction under his jurisdiction were designed by registered architects, as provided in the law, we are confident his enforcement problem would be substantially reduced.

The law provides that only buildings costing less than \$10,000, alterations costing less than \$3,000, or owner-used buildings that are not for sale, rental or use by the public, may be designed by a non-registrant. The State Supreme Court has tested and upheld the law in its entirety.

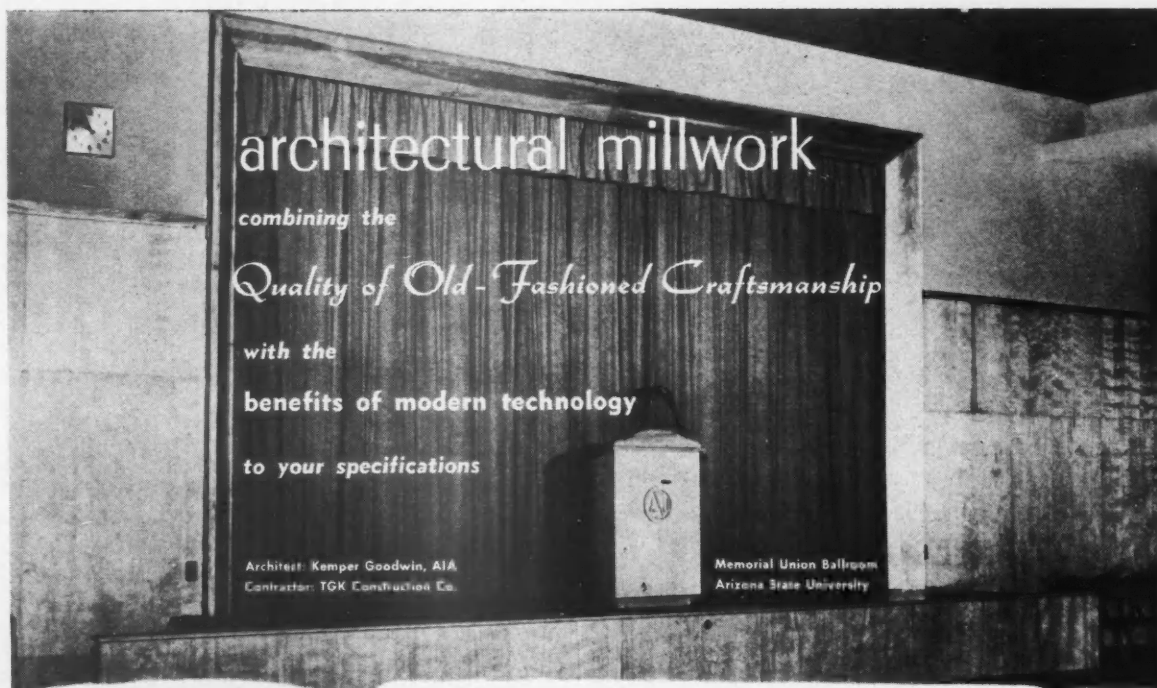
GUEST COLUMN BY EMERSON C. SCHOLER, AIA

Recently the American Society of Heating, Refrigeration, Air Conditioning Engineers, Tucson chapter, asked me to participate in a panel discussion, along with James Sorensen of Phoenix and Clarence Burner of Tucson. Each of us was instructed to address the meeting and in ten minutes outline what we felt to be the most pressing problems facing the industry today. As it turned out, our several remarks and the question-and-answer period which followed turned into a spirited discussion. I believe a number of problems were ironed out. I would like to pass on to you my feelings regarding the most pressing problem facing the industry. If you agree with me, I hope you will do something about it.

As I see it, integrity of specifications is the most important problem facing the construction industry today. My reference to integrity includes the integrity of the architect, the designing engineer, the contractor and the vendor. When an architect or engineer specifies a given material as the standard of quality, it is his responsibility to see that this specification is lived up to. In many cases, the architect and engineer gloss over the matter of substitutions to the point where materials and/or equipment are placed in the building which are not equal to the standard established in the specifications.

This matter of integrity extends to the contractor and his supplier as well, for I am confident they know as well as the architect or engineer whether or not their product or proposal is equal to the specification. It would save considerable time and effort on the part of all of us if the unnecessary submittals could be eliminated. By this I mean the submittals which obviously do not live up to the specifications. This would eliminate loss of time and effort and prevent many misunderstandings. Adherence to this policy by the architect would help him fulfill his responsibility not only to the Owner but to the successful bidder and the unsuccessful bidders as well.

Perhaps we, as an AIA chapter, should take a lesson from the ASHRAE and have similar discussions and an exchange of ideas about mutual problems.



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The Editor's PERSPECTIVE

THE OTHER MORNING we heard Mayor Jack Williams of Phoenix give one of those maxims he likes to use in his radio commentaries. He said: "A man is as big as the things which annoy him."

It's a calculated risk, then, to admit that we're getting annoyed again. This time it's with our state "universities". My own alma mater had a German slogan which, translated, means: "Let the winds of freedom blow." Its faculty had the courage to speak freely on any subject and the privilege of participating in the affairs of the community, state and nation. "Normal propriety", I suppose, was expected, but I doubt that it was ever an issue. And I doubt that Stanford has ever been really hurt or embarrassed by the free utterances or the expert testimony of its great faculty.

The government of Arizona is now faced with an important law suit involving the assessment of millions of dollars in tax valuation. The suit was brought by a copper company against the tax commission. The evaluation of great ore bodies in the earth is a complex task and requires the assistance of skilled engineers and economists. In the past, such people have developed formulas which taxing bodies have applied. But when these formulas are challenged before the law, then the expert testimony of engineers and economists is required in court.

Where does a state government look for experts? They are found in two places: in the employ of the mines and on the faculties of universities. The first are obviously useless to the state for legal testimony; and the second are not being allowed to testify because the copper company involved has given some scholarships and research funds to the universities, whose officials apparently do not want to offend their benefactors — or (more likely) to "cut off the loot."

Can it be possible that the conscience of a university can be compromised and the knowledge possessed by its faculty can be suppressed by money? Or will it be rationalized that the universities just do not want their faculties to participate in controversial subjects?

David Ben-Gurion has said that "courage is a special kind of knowledge: the knowledge of how to fear what ought to be feared and how not to fear what ought not to be feared." Our universities are supposed to be temples of knowledge, but are they lacking in the special kind of knowledge of which Ben-Gurion speaks?

What does all this have to do with architecture? Plenty!

Our universities have highly qualified technical men on their faculties — architects, engineers, economists — who ought to participate in the planning of our cities as members of their professional societies. Their knowledge (and the opinions resulting from that

knowledge) ought to be part of the ferment and the debate that will determine the future environment of our citizens. But if these experts are denied the privilege and duty of participation in anything that may be controversial because "it might reflect on the university," then the environment that architects are dedicated to help create will not be what it could and should be.

There may be members of this magazine's sponsoring chapters of the AIA who will question whether their publication should carry anything controversial. But controversy is a good thing if intelligently and honestly pursued. It stirs up the mind; it makes people think. Can that be bad? Frank Lloyd Wright aroused controversy throughout his life and earned real respect in the process.

Arizona Architect is getting started in its third year of continuous publication and this is a good time for me to repeat what I said in the very first issue:

"Because architects are so busy with specialized problems, they need help in understanding some of the facts of political and social life that goes on around them and profoundly influences the success of their work.

"Because theirs is a creative and deeply human art, architects often disagree. And it's good that they do. Heaven help our landscape when they all come together on what is the best design for a church, school, home, shopping center — and capitol.

"Nor are the architects all likely to agree with what they find on these pages, and particularly in this column. We're going to try to stimulate as well as inform; to challenge architects when we think they need it; just as we will challenge others when that is called for."

From that very first issue we have carried on our first page this statement:

"Signed articles reflect the views of the authors and do not necessarily represent the official position of the Arizona Society of Architects or the Central or Southern Arizona Chapters, AIA."

As far as this page is concerned, I have for some time, now, underscored that statement by reproducing my signature. Our columns are open to architects and anyone else with views to express so long as those views are supported by intelligent reasoning or pertinent facts.

So let's have more controversy — not less of it. And let's all have the courage to speak out whenever we see our landscape, our cities and our society being compromised by expediency, selfish purpose or care-less neglect.

Phil Litt

On Art In Banks

Manley Photo

By JAY DATUS



There is a new look to present day banks. The cold, impressive formality has given way to an informality, friendliness and warmth. New and challenging thinking on the part of the architects has been responsible for this and they have given a generous part for the artist to play in establishing the new trend.

The use of good decoration and color in a building needs no justification — especially when the architect plans for it and the artist and architect work as collaborators. It is my feeling that mural work has to be considered as an extension of the architecture and that real mural painting will always carry out the intentions and feelings of the architect.

Working as a close team, I think the artist can offer some help on otherwise insolluble architectural problems. Here's an example of what I mean.

Before starting sketches on the murals for the Head Office of the First National Bank building in Phoenix, I had several conferences with the architect, Mr. Reed. One of the things he mentioned was that the space given to the garage had made it necessary to narrow the main banking room more than he had wished.

In thinking over this problem, I suggested to the architect that a change of scale in the mural paintings

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could do much to give the effect of greater width and smaller length to the room. Only someone who was interested in the technicalities of the building might ever be aware of the use of scale in these murals, but it gave me a great satisfaction to be working that closely with the architect and to have my work closely and practically involved in carrying out his ideas.

Arizona banks have a higher than the national average in use of art in their buildings. If we count exhibitions of paintings, I would say all of Arizona banks support and display art in some form. The Valley National Bank has been a leader in using architectural sculpture. The First National Bank of Arizona has used major murals in its Head Office and many branch banks are enlivened by smaller works.

In working with people of the banking world, I just cannot say enough to express my appreciation of their consideration of my problems as an artist. A final result has been some fine and valued friendships, but along the way the most valuable thing they gave me was confidence and freedom. Other painters who have worked in this field confirm that they have experienced the same thing.

A bank is a place of commerce and everyday business life, not a solemn or gloomy place. A quiet, contemplative treatment might be very fine in a library, but I would think a bank should have a sense of

life and activity expressed in any murals. It is a building with a traffic flow which would have to be considered in making murals legible. Unlike other paintings, murals are sometimes so large that the time-factor in viewing them is very important.

The visitors to a bank will be repeating visits many times by the nature of banking business. For this reason I try to put more detail and second meanings into a bank mural than another kind. Altogether I prefer a simple mural treatment to ornateness for its own sake, but I feel that a mural has a real function in a building and that this is a prime consideration.

As to the subject matter of murals — it is a sad fact that "history" seems to be the first thought of a subject for a mural. If I can chance a generalization, I think bankers and lawyers have a special respect for, and interest in history just as dentists are great ones for hobbies (did you ever know a dentist without one?). I'd like to see the subject matter of murals freer from tradition. That will come. One thing is certain, I have never had any pressure to commercialize or to glorify a bank in its murals. Quite the contrary, they have let me know that they feel the murals should be treated as a community asset and a public service in the field of art. I think this is wise thinking, and in the long run, most beneficial to the banks themselves. I've been thankful to work with such people.

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Banks And Bankers— Patrons Of The Arts

If there's anything an architect appreciates more than another, it's a client who knows what he wants in the way of a functional building, who is willing and able to pay for good materials and supervision, and who will really give the architect a chance to use his training and talent in design. Then if the owner engages able sculptors, interior decorators, landscape architects, and artists in paint, mosaics, glass and other media to work with the architects he is, indeed, the ideal owner.

Such a client is also likely to be the type who will take real pride in his building and on opening day will distribute a folder that says: "banks, too, can be beautiful." In the folder he points with pride to the architecture that is his; he names the architects and artists and discusses the merits of the design which he knows is a real credit to the community, (and a business-getter for him.)

When a client like that comes along the odds are strong that he is an Arizona banker.

Time was when government and the churches were patrons of the arts. The churches still are, but in Arizona, as elsewhere, if an architect adds an ornamental tile to a school building he runs the risk of

newspaper reporters and editorialists screaming "FRILL!"

In our colorful and historic Southwest there is unlimited regional subject matter for artistic expression by architects and artisans. In addition to the actual commissions for original art that the banks have given, they have provided "gallery" space for many a promising artist, whose works have been thus exposed to the view of thousands who might never visit an art museum.

By encouraging artists and employing works of art in their architectural design plans, banks are doing another, more subtle thing. By exposing the pedestrian to good architecture and fine arts, our Arizona banks are unquestionably improving the cultural level of our citizenry at a time in history when international rivalries are emphasizing the material and subordinating the spiritual and cultural.

On the following pages are some examples of the fine arts that are being utilized and encouraged by banks in Arizona. The architects who are Arizona members of The American Institute of Architects applaud the progressiveness of their bankers and commend to all the beauty of which their banks are also repositories. . . . P.S.

Valley National Bank, Willetta Branch, Phoenix.

Weaver and Drover, AIA, Architects.





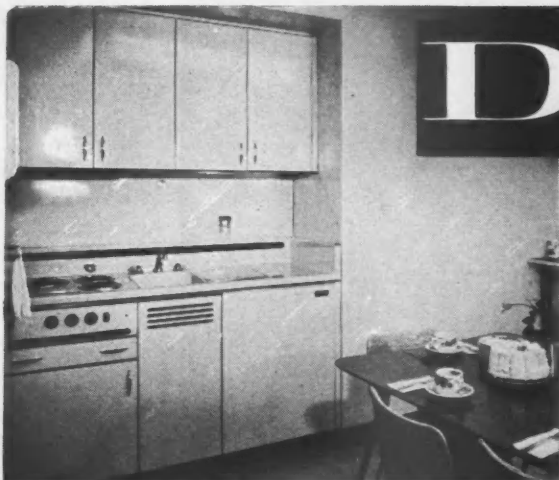
Bob Markow Photo

Walter R. Bimson, chairman of the board of Valley National Bank, here looks at his "Indian Rabbit Hunter" by O. E. Berninghaus of Taos, N. M. Mr. Bimson owns a notable collection of European and American paintings and sculptures, scores of which are on display in VNB offices throughout Arizona. He is a former president of the Phoenix Fine Arts Association and chairman of the successful fund-raising drive that resulted in the Civic Art Museum, now being completed in Phoenix. Mr. Bimson's personal interest in the fine arts has unquestionably influenced all Arizona banks to greater use of art works in their design, ornamentation and displays.

STRENGTH Real thought has been given to create — through architecture — desirable impressions about banks. Solidity is suggested by even a superficial look at the bank pictured at left. A 1955 Arizona AIA craftsmanship award was presented for brickwork on this structure. First National Bank's Springerville branch includes a fireplace — a welcoming aspect in that mountain area. For another example, see pages 26, 27.

LONGEVITY By use of Indian and Spanish influence in design, many banks create a feeling of early beginnings, hence a stability and success that begets confidence. Imported Mexican tiles used in the sidewalk and walls of this Southern Arizona Bank branch in Tucson aid this effect. Blanton and Cole, architects.





Dwyer

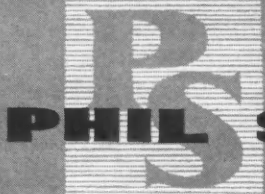
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Bank Paintings

The Jay Datus murals in the First National Bank of Arizona Head Office Building, Phoenix, are titled: "The Foundations Of Confidence." These murals, portions shown left and below, took two years to complete and comprise an area of 1,745 square feet. They were done in oil on single large canvasses; models posed for each figure.

Customers at Southern Arizona Bank, Main Office, Tucson, may study and enjoy the original N. C. Wyeth painting, below, left.

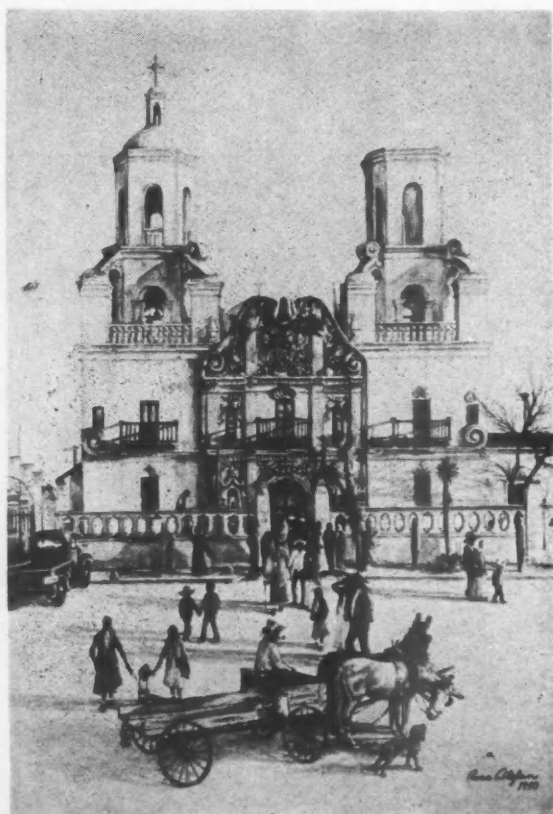
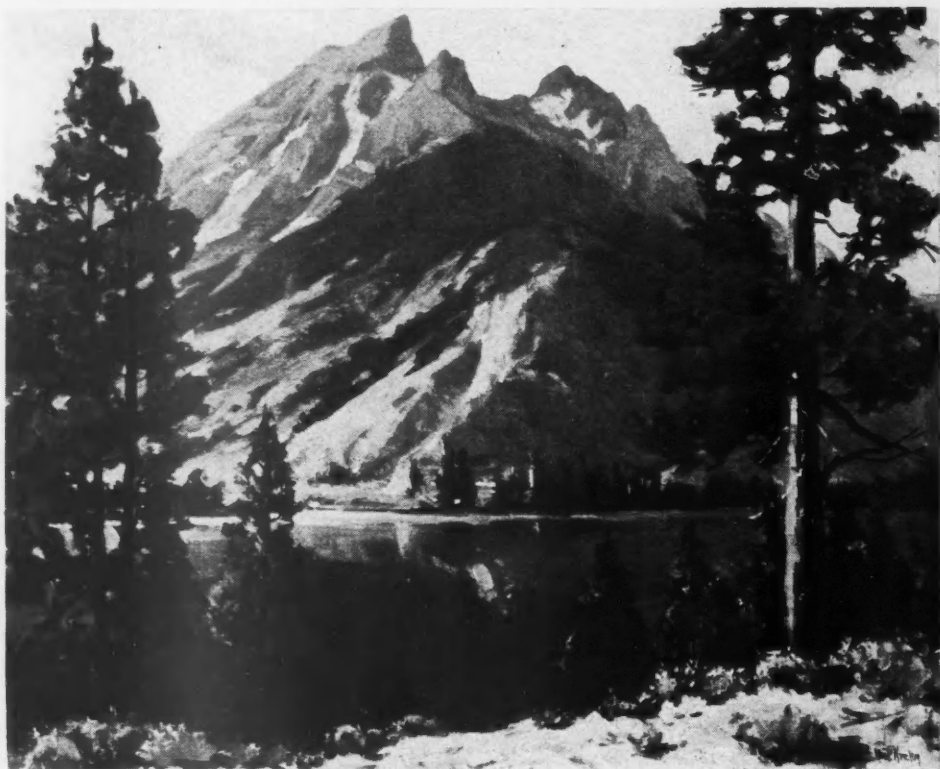


October, 1959

Arizona Photographic Associates Photo



Thirteen



Bank Paintings

Even the newest of Arizona's active banks, The Bank of Phoenix, uses its one office to display fine works of art. These are loaned by the bank's officers, patrons and friends. Among those recently displayed are the above painting of the Grand Tetons by Wm. P. Krehm, loaned by Thomas D. Darlington, and the painting reproduced on page 15, the work of C. Weighorst and owned by Frank Cullen Brophy.

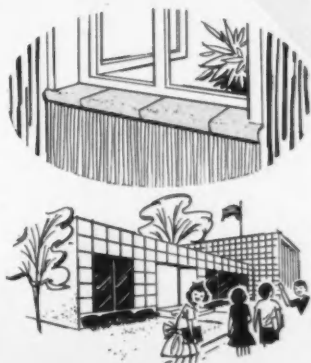
At left is a pastel of San Xavier Mission done by Ross Stefan, and owned by Edward O. Earl, Tucson. The Bank of Douglas main Tucson branch has long displayed the works of promising artists, one of whom was Stefan. Such showings have brought the artists' works to the attention of many prospective purchasers of art, and have made it possible for thousands to enjoy a cultural uplift on a busy day.

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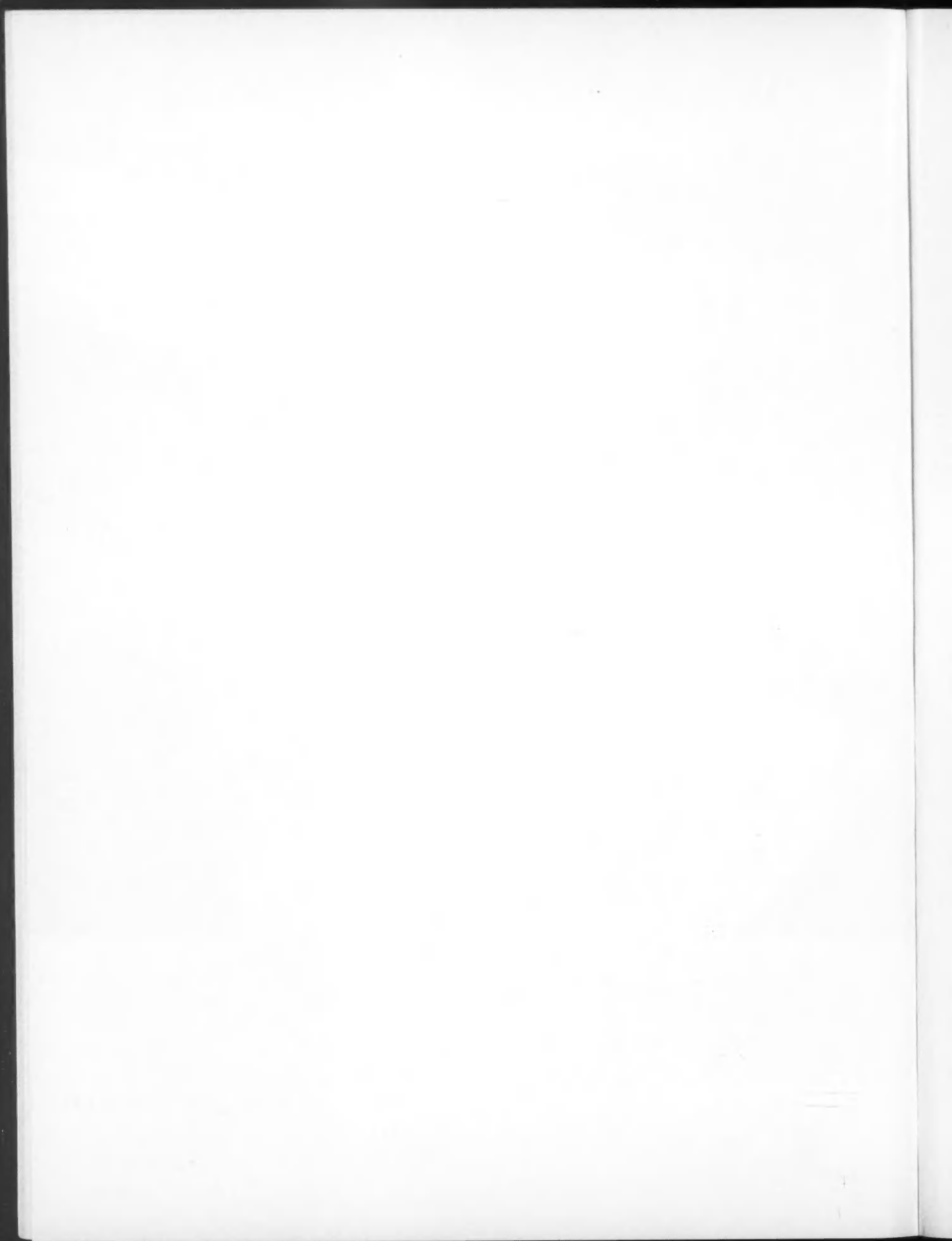


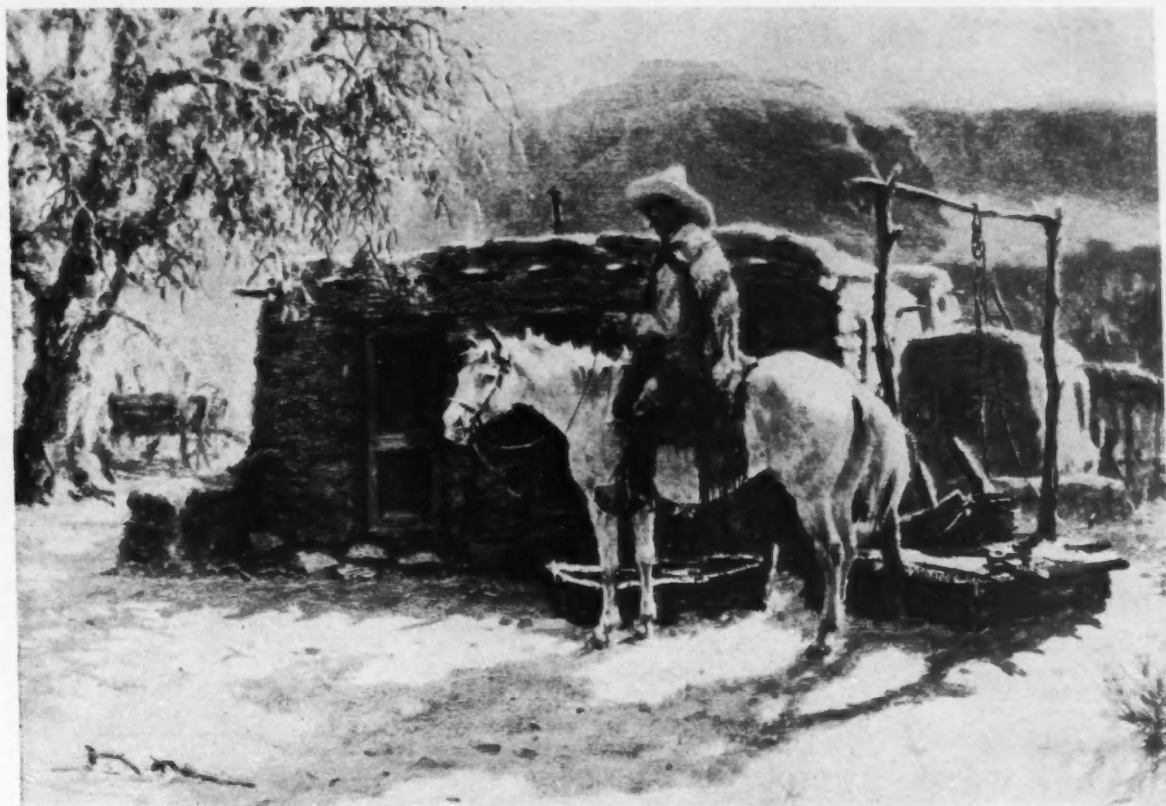
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Painting by O. Weighorst from the collection of Frank C. Brophy. (See Page 14)



Architect: H. Roy Kelley, Los Angeles

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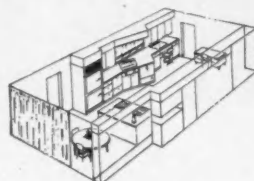
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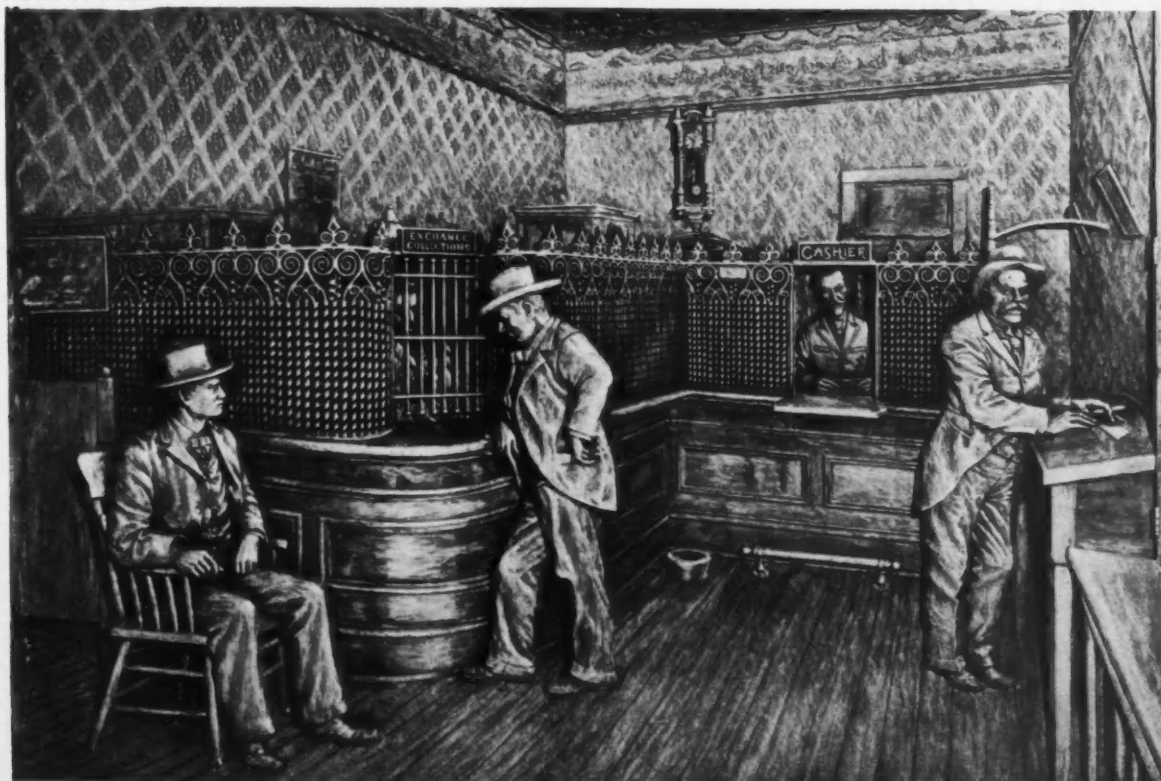
Some Examples Of Bank Sculpture

The wood sculpture shown below is a remarkably accurate rendition from an 1890 photograph of early officials of The First National Bank of Arizona and of famed soldier Bucky O'Neill (seated). It is one of a series of wood sculptures created by Scottsdale artist Dee Flagg for the soon-to-be-opened Paradise

Valley Branch of the bank, designed by Architect Edward L. Varney Associates, AIA. Other panels in the series depict events in the history of Arizona.

The Bank of Douglas, in its new main office building, now on the drawing boards, will feature oversize, authentic Kachina dolls created by Indian craftsmen.

Bob Markow Photos





Bob Markow Photo

Bank Sculpture

Arizona artist Phillips Sanderson applies finishing touches to one of several sculpture designs now on display in new Valley National Bank building in Coolidge, designed by Architect Lloyd Peyton Ware, AIA. Above, right, is an example of the sculpture finished in bright aluminum leaf, which follows design found on ancient Hohokam Indian pottery in the area. Other figures are used to accent the 30-foot mosaic mural extending across one wall of the bank lobby (see page 24).

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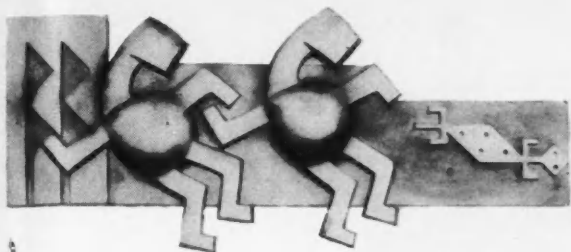
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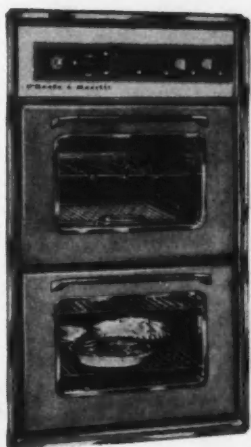
Four Gambel quail, carved in black walnut by Phillips Sanderson, are part of the decor of VNB's Willetta Branch, Phoenix. They were described by art critic Marian Comings: "The four birds seem to be rising one after the other from cover, separated just enough to show a few spears of green grass simulated in copper rising between them and strengthening the design. . . . The grain of the walnut runs lengthwise of each body and each wing, adding to the beauty of the soaring, dipping curves of the surfaces."



Bob Markow Photo

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Bank Sculpture



The bronze sculptures shown on these pages are among those owned and exhibited by the Southern Arizona Bank at its main office, Tucson. They are "Trooper of the Plains" and "The Sergeant" by Frederick Remington, and "Will Rogers" by Charles M. Russell. Both artists were born during the Civil War, became famous for their paintings and sculpture of incidents and personalities of the Old West. Other artists represented in the bank display of sculpture are Solon Borglum and Lone Wolf.

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By individual arrangement with responsible institutions the slide library will send groups of slides for inspection previous to purchase of a reasonable percentage.

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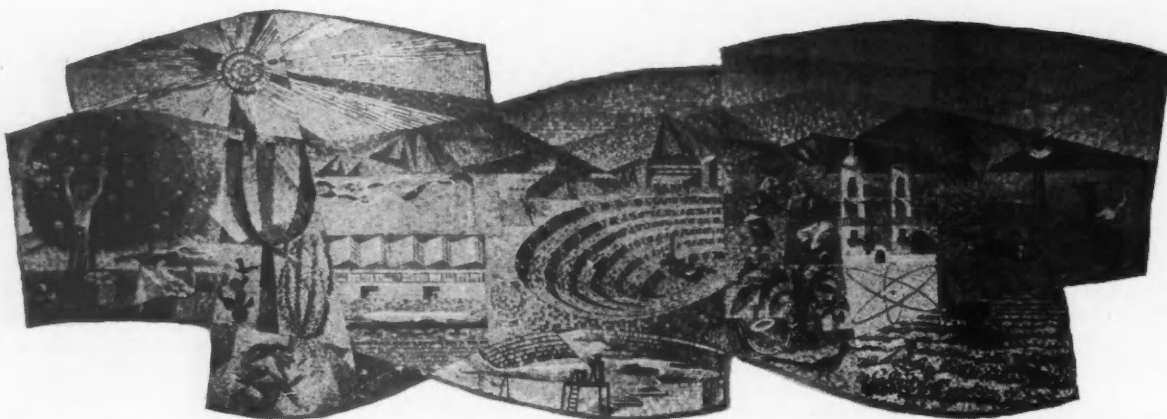
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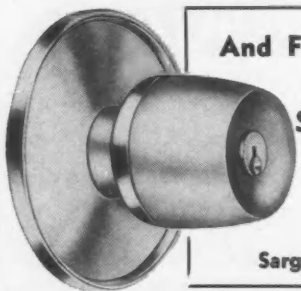
Managed by Dean Carlson

Bank Mosaics

An unusual bank decoration — a mosaic mural created in the ancient Byzantine manner — depicts southern Arizona's heritage at the Broadway-Country Club office of Southern Arizona bank, in Tucson. Created by Muralist Charles Clement, recent recipient of a craftsmanship award from Southern Arizona Chapter, AIA, the bank mural illustrates abstractly Arizona's "Five C's," Citus, Climate, Copper, Cattle and Cotton. The work contains 97,538 mosaic pieces of 106 colors including specially made ceramic tile glazed in 24-karat gold for the sun.



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Bob Markow Photo

Artistic highlight of Valley National Bank's Safford office is the deep tile-inlaid cornice overhanging the bank's Main Street entrance and drive-in teller window. Both are 90 feet long.

Fashioned of ceramic tile in a mosaic pattern, the cornice depicts the mountainous terrain of the Safford area. Overlaying background are scores of cattle brands familiar to that section of the state. Many of the brands have a rich historical heritage, dating back to territorial days when one of the hazards of cattle-raising was constant threat of Indian attack.

Artist is Roberta E. Drover, wife of Architect Richard Drover, AIA.

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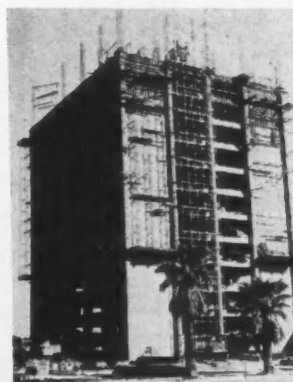
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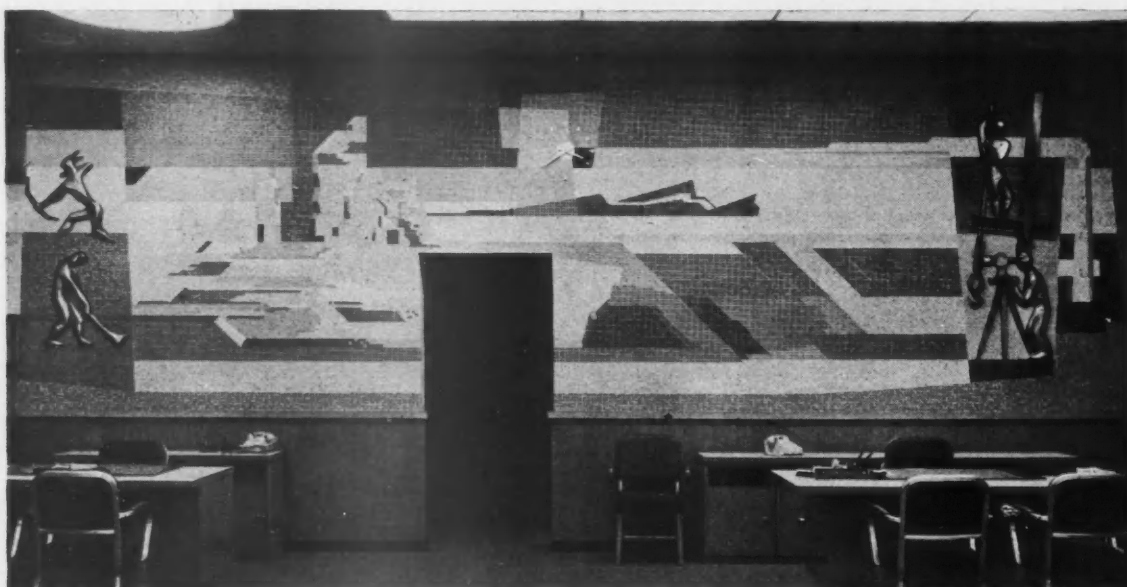


Jim holds a B.S. degree in civil engineering from San Jose State College. He has been with our firm as an E.I.T. for 1½ years and is currently inspecting the structural portion of Arizona's tallest building under the direction of W. T. Hamlyn, Structural Engineer, and Chas. G. Polacek, AIA, Architect. Henry C. Beck Company is the general contractor.

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Bank Mosaics

This 30-foot mosaic mural, accented by sculpture, extends across one wall of the lobby at Valley National Bank's new Coolidge branch. It is the work of Artist Phillips Sanderson. Twenty-four different shades and colors of dull finish porcelain tile were used in the mural which contrasts the historic past of the Coolidge area with the present-day economy. One side shows the ancient Casa Grande ruins, mountains and desert, with sculpture of primitive figures. The other shows row-crops of irrigated farmlands, highways and communities with sculpture depicting modern construction.

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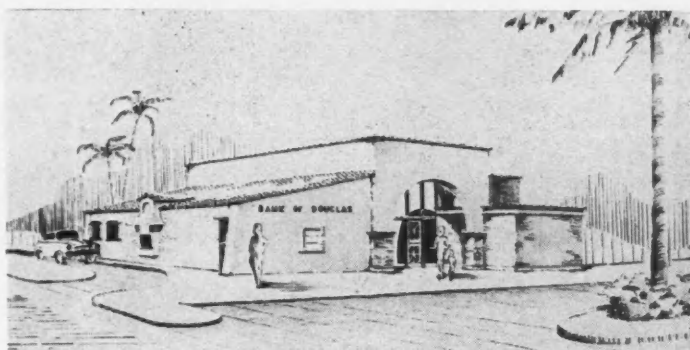
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Banks Consider Their Neighbors

The scores of branch banks built throughout Arizona in recent years have encountered a considerable variety of architectural neighbors — some good, some bad. Most banks have been designed to fit their surroundings well, yet improve them. When set out apart from other buildings, they often establish a fine quality standard which it is hoped will be met by future neighbors. The Willetta Branch of VNB, pictured on page 10, is harmonious with the nearby Phoenix Public Library. The Spanish Colonial building, page 11, blends ideally with its neighboring structures designed by the late Josia Joesler, AIA.

Below is a rendering for Bank of Douglas' proposed branch at Casas Adobes Estates, Tucson, a new subdivision in Mediterranean style, featuring imported Italian fountains, sculptures and tiles.



Architect: Gordon Maas Luepke, AIA



HARDWARE TIPS

By Veron Junger

We spend a thankful amount of time servicing a young and successful Phoenix architect who is known for thinking in unusual ways. Several weeks ago we chatted with him about the relationship between an architect and an A.H.C. Here are some of his comments:

"I don't have a large staff and it's ridiculous for me to try to keep catalogues up to date. The A.H.C.s I know anyway know about new hardware designs, products and finishes long before they reach the catalogues.

"From a creative point of view it's better to start with a functional idea for solving a problem in living or aesthetics and then get an A.H.C. to solve the mechanics for you than it is to start with a catalogue or to presume hardware limitations. I've found that A.H.C.'s can often get factories to adapt hardware to new and special functions with speed and at a reasonable cost.

"In designing a fine home I can save time by telling an A.H.C. what I want in finish, function and strength at every opening. If I had to do this work myself, I'd waste two days reading obsolete catalogues or trying to tell an assistant how to do it and I'd end up with ulcers."

Thanks, old buddy, thanks a lot.

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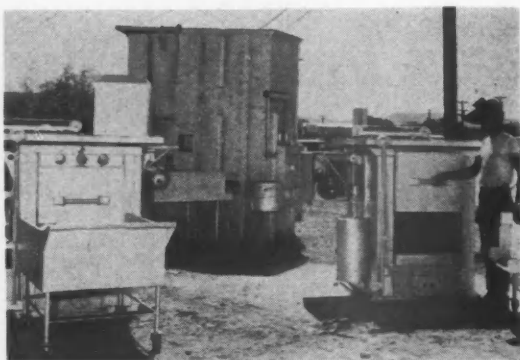
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Interior Decoration

Since the Broadway Office was located in a primarily residential neighborhood — and housewife customers would greatly outnumber the men — Valley National Bank decided the overall decor should reflect a pleasing, attractive homelike atmosphere. Designer Walter Hartwig conceived the idea of an informal garden room, with floral wallpapers, Audubon bird prints and tropical plants.



Bill Sears Photo

Foyer walls have a floral-design paper, inviting, deep-cushion chairs and a small sofa upholstered in yellow and coral. Intertwining slim metal hoops decorate the passageway door. Beyond the foyer, the safe deposit lobby continues the garden theme — sunny yellow walls with ivy-leaf design and decorative planters.

Instalment loan department's wallpaper is a simulated wood paneling. Pictures hung in this space are serigraphs done by the famous water-colorist, Millard Sheets.

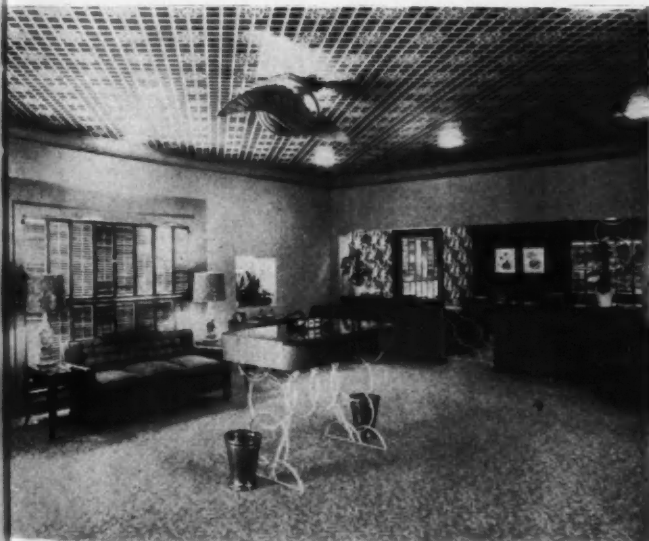


Sedley Hopkins Photo

Main lobby, adjacent to foyer, is entered through Roman brick columns. Here the furniture is upholstered in a dark green fabric. The ceiling is striking, papered in a New Orleans cast-iron fretwork design, with a banana-leaf sculptured lighting fixture in the center.

The bank also features luxurious wall-to-wall carpeting throughout the foyer, main lobby and offices, eliminating the noise, clatter and general appearance of a public building.

Sedley Hopkins Photo



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Parking Areas, Too, Can Be Pleasant

In addition to the encouragement of art within and as part of the architecture of its buildings, the Valley National Bank has at its Scottsdale branch presented a contribution in the form of a park within a parking area.

Through the influence of Desmond Muirhead, landscape architect, whose articles have appeared in *Arizona Architect*, Scottsdale now has its first developed park — owned by a bank. It is an attempt to stimulate the thoughtful design for future parking areas in America.

Eighteen customer parking spaces out of a potential 63 have been donated to provide a small and inviting public park; a place where children can listen to the fountains; where office workers, shoppers and bank clientele can rest in shade and greenery; where older people can read a newspaper on comfortable seats and slow the pace of an otherwise hurried day.

Trees will shade all the parking spaces and tall informal oleander hedges will present a green aspect to the street. Parked cars will become inconspicuous.

Muirhead's thesis is that the parking areas of America are rapidly becoming the most important visual problem of our cities. They need landscaping more than do buildings or roads. Furthermore, he contends, cities need parks twice as fast as they are

A park within a parking lot provides yet another "banking" service to a community, sets an example of what might be done by others to meet a need.

getting them. He advocates combining these needs. The progressive Valley National Bank has provided a demonstration of his idea.

The planting, which had been in only two months when the pictures were taken, is simple but luxurious. Palms, citrus, yuccas, agaves, bamboos, coccals and thevetia are used in textural masses. Annuals are in compact beds for easy maintenance. Out of season color is provided by flower pots.

The bank building, due to the "western" requirements of the resort town, is an authentic Tombstone 1870 period reproduction. The court is frankly contemporary, but echoes the materials and mood of the building. Weaver and Drover, AIA, were the architects.



Bob Markow Photos



Convenience of drive-in facilities are known to be a factor in selection of a bank. This approach on a summer day will be more inviting than many. The "West's most Western Town" was noticeably lacking in parks, appreciated the innovation.



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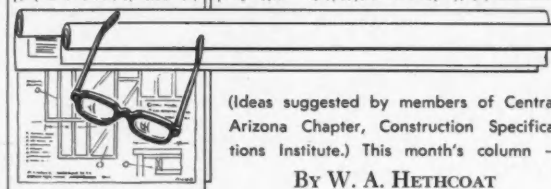
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LOOKING AT THE SPECS



(Ideas suggested by members of Central Arizona Chapter, Construction Specifications Institute.) This month's column —

By W. A. HETHCOAT

Here are ten questions to guide you to better looking, better built, lower cost laminated jobs:

1. Do you have a separate section for specifying laminated plastic work? (Let plastic specialists bid direct to eliminate excess profits and recognize material's importance).

2. Do you pin down core material, adhesive and edge-treatment? ("Formica or equal" does not automatically assure a good finished job.)

3. Do you select a laminate by quality *you* can measure — full thickness, flat sheets, wave-free surfaces, easy cleaning finish, cigarette resistance, fineness of printing — as well as by lab reports and catalogs? (Lab tests are *not* the same as proven service.)

4. Do you work out details such as cost, availability, and code numbers with Arizona firms? (Eliminate high cost "impossible" details by calling the distributor or fabricator.)

5. Do you utilize sheet sizes, commonly 24 - 30 - 36 - 48 wide x 48 - 60 - 72 - 96 - 120 long? (A 37" counter could cost 50% more than 36".)

6. Do you show joint locations on critical layouts? (Or do you prefer the mechanic's opinion?)

7. Do you specify with a fair knowledge of installed footage prices for flat work, formed tops, paneling, wall tile? Of how solid colors and mitered joints affect job costs? (Wall work runs about 1/3 less than counter work; solid colors add 5 to 10% to job cost.)

8. Do you specify flat work and single-cove tops where factory full-formed tops would be difficult and expensive to install? (U-shapes, snack bars, solid color jobs, high backsplashes, and custom fixtures are candidates for simplex treatment.)

9. Do you add the final touch to your jobs with such inexpensive, high utility laminated items as window stills, door jambs, kick plates, chair rails, monogrammed table tops or feature wall tiles?

10. Do you incorporate latest Arizona-tested design data and specify precisely on new products? (Laminated Plastic Wall Tile for showers, economical molded drawers faced with laminates, artwork inlayed in laminates per your requirements — these exemplify items which deserve your complete specification.)

CENTRAL ARIZONA CHAPTER NEWS

• New members of the Chapter include Dominic Orlando, Associate, of 645 W. Hazelwood, Phoenix; L. Don Miller, Jr. Associate, of 3822 E. Elm, Phoenix; and Raymond L. Steinbeigle, Junior Associate, of 249 6th Ave., Mesa. A hearty welcome to all, and we hope to get acquainted soon.

• A lively panel discussion, moderated by Lester Laraway, was held at the regular meeting of the Chapter on October 1st. The subject was Building Codes, and the panel included Virg Hickie, Tempe building inspector, and Ed Swanty, Mesa building inspector. Member attendance and interest was high.

• Joe Hughes received word that the Wooten Hotel, tallest building in his former home town of Abilene, Texas, has changed ownership. Joe's interest in the building dates back to 1941 when his firm, Hughes and Olds, was commissioned to draw up plans that would greatly increase the size of the hotel. A drawing was furnished the local newspaper and an engraving made to await the announcement which would have received front page coverage. It never appeared, however, since the owner, H. O. Wooten, decided against the expansion. He was afraid the 1941 boom would burst, and had visions of empty rooms, as was the case during the first few years of the building's existence. Last month the Hughes and Olds perspective was printed in an Abilene paper with the caption: "As it might have been."

SOUTHERN ARIZONA CHAPTER NEWS

• With officers attending the regional conference in Albuquerque, the chapter meeting was deferred until October 14. Main item was to be consideration of a program of chapter co-operation in the Tucson Regional Planning Board program.

• Because of increased community consciousness of planning needs, the Executive Committee has recommended that the theme of next year's regional conference, in Tucson, should be "Environmental Planning For Arid Regions." Emerson Scholer has been designated General Conference Chairman and will be assisted by Sidney Little.

— AIA —

If I had my life to live over again, I would have made a rule to read some poetry and listen to some music at least once a week; for perhaps the parts of my brain now atrophied would thus have kept active through use. The loss of these tastes is a loss of happiness and may possibly be injurious to the intellect, and more probably the moral character, by enfeebling the emotional part of our nature. — Charles Darwin

— AIA —

You can only achieve the goals of outward materialism by an inward idealism . . . without spiritual know-why, you lose even your technical know-how.

— Peter Viereck

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A series of authoritative informational monthly programs offering new uses and design ideas for unit masonry construction.

The programs are being presented by the Arizona Masonry Guild during a series of luncheon sessions to which Architects and Engineers are invited as guests of the Guild. The second luncheon meeting covers the subject of —

“REINFORCED BRICK MASONRY”

Date: Friday, November 20, 1959
Time: 12:00 to 12:45 p.m. — lunch
12:45 to 1:35 p.m. — program
Place: Arizona Ranch House Inn
5614 North Central Avenue
Phoenix, Arizona

Each monthly luncheon meeting will be filled with facts and data that are vital to everyone concerned with architecture.

Exact dates and subjects of future Luncheon meetings during the 1959-1960 period will appear in the AIA "Arizona Architect."

Plan Now To Attend
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Farce-odd

In designing banks, architects will now have another item to figure into their designs. Skinny burglars. When papers on the desks in a First National Bank branch in Phoenix were found to have been shuffled in the night, bank sleuths were perplexed. They found no way prowlers could have entered or left. Until the mother of one of two skinny 11- and 12-year-old boys took her son to police headquarters because he would not tell where he got a \$5 bill. The lads had squeezed through bars on a window of the bank and had taken \$10 from the coffee fund in the employe lounge.

• • •

Last season tract homes were being sold with bird houses attached as a special feature of worth. Following an article in the recent Sunday supplement, we expect next year's homes to feature an extra bedroom for the family pooch. Half a column was devoted to plans for building a dog house within the home.

• • •

Resistance is developing to public use of old houses bought by the state in the master plan area at the capitol. A new commission was offered free use of bedroom space in an antique residence for an office. It refused and has rented private office space where its dignity will be better preserved.

Across the editor's desk: A recent news release announced that something must be done to prevent civilization from destroying itself. One suggested panacea is the development of World Super-Markets, "... occupying miles of area, built in each country in the world! Each would contain a Mexican store with Mexican products, Mexican sales girl, etc. Also Dutch, Swedish, etc."

Architects! Prepare now to become the leaders in this new World Design and further the cause of peace!



BANK WITH CENTS OF HUMOR — Intriguing signs with appropriately-shaped viewing holes are provided for sidewalk engineers supervising construction of Valley National Bank's new building in Mesa. Bill Asher, VNB vice president and Mesa Main Street manager, points to sign noting that temporary Valley Bank office is open nearby to serve customers during construction period. Steel framing for five-story structure can be seen through "Teller" window.

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Honor Awards To Continue

The AIA, desiring to encourage excellence in architecture and afford recognition of exceptional merit in recently completed buildings, is continuing its annual nationwide program of National Honor Awards for current work. Awards will be made for distinguished accomplishment in architecture by an American architect for any building in the United States, or abroad, completed since January 1, 1955.

An entry slip and registration fee of \$10.00 for each building or group of buildings submitted must be received by The Institute prior to November 23, 1959. All entries in the preliminary submission, as described in an announcement available from The Institute, must be received not later than January 15, 1960.

The jury will be appointed by The Board of Directors of The American Institute of Architects. Judgment will be made at The Octagon January 20-22, 1960.

— AIA —

Ideas are the factors that lift civilization. They create revolutions. There is more dynamite in an idea than in many bombs. — Bp. Vincent.

— AIA —

The serene and delightful surroundings that modern man needs in order to give him relief from his manifold problems, can be the significant contribution of the architect today. — Minoru Yamasaki

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October, 1959

A STATEMENT OF POLICY CONCERNING THE ETHICAL PRACTICE OF SOILS ENGINEERING

A.T.L. recognizes the need for a clear-cut policy concerning the ethical practice of soils engineering, and presents for your consideration and study the following statement of policy proposed and adopted by the Soil Mechanics Group, Texas Section, ASCE:



"Recognizing that Soils Engineering is a specialized branch of the broader field of Civil Engineering, and that its practice is subject to the Code of Ethics of the American Society of Civil Engineers, and that Article 4 of the ASCE Code of Ethics states that it is unprofessional for its members to participate in competitive bidding on a price basis to secure professional engagements;

And recognizing further that most phases of Soils Engineering investigations are professional activities and that some phases may at times be sub-professional, and that a policy statement is required to define these professional and sub-professional aspects of Soils Engineering;

Therefore, in order to establish a guide for engineers, architects and others seeking to retain the services of a Soils Engineering organization, this statement of policy is adopted:

(1) Soils Engineering investigations usually consist of the following separate phases:

- a. planning of sub-surface explorations and field tests,
- b. performance of sub-surface explorations and field tests,
- c. planning of laboratory testing programs,
- d. performance of laboratory tests,
- e. analysis and interpretation of field and laboratory data, to guide the design and construction of engineering works.

(2) Phases a, c and e above are in all cases engineering services. The classification of phases b and d can be either professional or non-professional depending upon the degree of engineering responsibility involved.

(3) If the performance of sub-surface exploration, field tests, or laboratory tests is to include planning of the work, engineering supervision, selection of part or all of the test procedures, or interpretation of the results, the work is classified as a professional engineering service.

(4) If the performance of sub-surface exploration, field tests or laboratory tests is to be in accordance with published standard procedures or completely specified procedures, and if no engineering responsibility for adequacy of the procedures or for any interpretation of results is involved, the work is classified as a technical but sub-professional service which is ethically subject to competitive bidding.

(5) In conformance with the above policy, and with the ASCE Code of Ethics, architects, engineers or others requiring Soils Engineering services may secure such services in either of the following two ways:

- a. Negotiate on a professional basis with a single responsible Soils Engineering organization for the performance of all phases of the soils investigation required for a particular project.
- b. Negotiate on a professional basis with a responsible Soils Engineering organization to prepare detailed plans and specifications for exploration and testing programs, to perform engineering supervision, and to interpret the results. Obtain the sub-professional services of exploration and testing by competitive bids from, or negotiation with, organizations qualified to perform these services.

(6) Soils Engineers retained to plan and prepare specifications for subsurface exploration, field tests, or laboratory test programs, for the purpose of securing competitive bids on the work, shall not bid on the work which they have specified or which they will supervise.

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Ian McCallum is an Associate of the Royal Institute of British Architects and holds an Architectural Association Diploma. Long active in architectural journalism, he has combined first-hand experience with extensive research to draw a group portrait of what has been called "the most stimulating assembly of architectural minds in the world today."

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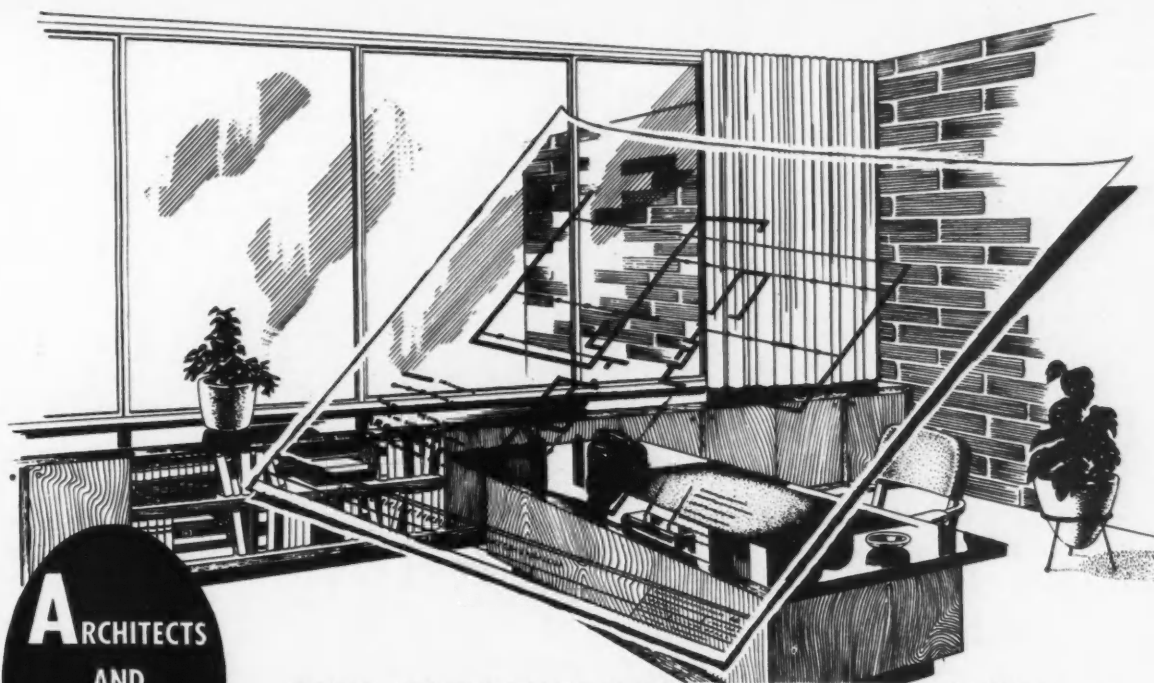
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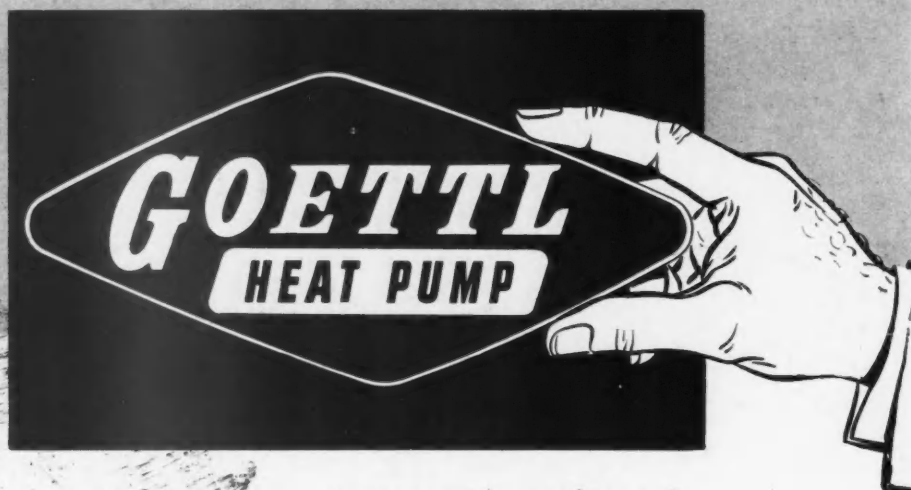
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